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STATE OF MUSIC AFTER THE RISE OF THE OPERA.

THE return to the right application of music with respect to language-rhythms took place in connection with an attempt to revive the dramatic declamations of the old Greeks. The opera, from its very infancy, was a movement in direct opposition to the treatment of language adopted by the scholastic musicians of the church. The first opera composers started with the principles of word-music and dance-music. With them the opera was something to say in music, and something to do in music, and, as the art advanced, it became something to sing in music, and much to do in music. In these later days, the days we live in, the something to sing has assumed a new shape, resulting from the desire on the part of the composer to realise in its fullest extent the natural declamation of the language; and the something to do, or in other words, the motion of the dance, has expanded into a breadth and power, and pressed onwards to a change and rapidity equally remarkable as the change in the music.

The opera, according to the legitimate appreciation of the term, that is to say, the Italian opera, took its rise in this country about the commencement of the last century. We had been famous for mysteries and masques, and some hundred years before the Guilds and Corporations of this country emulated each other in the performance of the mystery. Such exhibitions were a kind of commentary upon the Office-books and services of the Church, and served to engraft into the memory of the nation the leading historical facts contained in the Holy Scriptures. The establishment of the oratorio was the recognition of the necessity of some such popular representation of the facts in Biblical history, combined, however, with a far higher mode of appeal to the public mind. The masques were revivals of the creeds and histories of Greece and Rome. Jupiter and Juno, Venus and Cupid, and the gods, goddesses, and heroines of classic lore, proved an inexhaustible mine to poets, musicians, actors, dancers, and audience. The opera may be considered to be a kind of union of the mystery and the masque, and no question it took its high form of music from the oratorio, which had superseded the mystery, and incorporated the masque in its ballet.

The history of the opera in this country may really be said to commence from the time when Handel established it as a great artistic fact in our musical annals. His first opera was *Rinaldo* and *Armida*, a libretto made out of the episode in Tasso's *Jerusalem Delivered*. It was mounted regardless of expense—the gardens of Armida were filled with living birds, and Colley Cibber says, that “the elegance of the decorations and the beauty of the machinery were

justly admired.” The story of the opera is as follows: The Crusaders are before the walls of Jerusalem; Godfrey de Bouillon is there at the head of a large army, and Rinaldo is one of his most distinguished generals. Rinaldo is in love with Almirena, the daughter of Godfrey, who has promised that their marriage shall take place when Jerusalem is taken. Jerusalem is defended by Argantes, the reigning prince, who is assisted by Armida, a kind of lady demon, who has power over the spirits of the air, and in the exercise of this power very much interrupts the ordinary course of events. She knows the city will be taken through the zeal and courage of Rinaldo, and her object is to get hold of him. As, therefore, Rinaldo and his betrothed are walking in a beautiful grove, Armida appears in her magic chariot, carries off the young lady, leaving two hideous furies to manage the amazed lover in any way they might please. Left by his tormentors, he sets off on his travels to seek the young lady, when coming to the shores of a beautiful lake, a barque appears, in which there is another young lady, who hears his story, commiserates his situation, and offers to take him to his betrothed. Although somewhat in doubt, he adventures, and soon finds that the lady he is with is no other than the sorceress, Armida, and who has unfortunately conceived a violent affection for him. She conveys him to her enchanted castle, assumes the shape and voice of his betrothed, and tempts him in all possible ways.

Whilst this is going on Godfrey is, as may be supposed, much perplexed. He has a notion that all these troubles are occasioned by magic, and determining to oppose magic by magic, he seeks the aid of a magician himself. The magician leading the way, Godfrey, at the head of his soldiers, approaches the enchanted castle. It is guarded by demons; his soldiers are swallowed up by earthquake, struck down by lightning, mountains are turned into seas, hurricanes upset the boats, spirits appear every now and then in a most inconvenient manner, but Godfrey finally overcomes all difficulties, and reaches a splendid garden and palace, which, by the way, is described to be very much like what our troops found not so long since at Pekin. Godfrey, however, did not burn it, nor did he spoil it, but he looked for the king and the sorceress. He found them, that is to say, he saw them flying away in a chariot borne by dragons. The sorceress humiliated, there was no great difficulty in discovering Rinaldo and Almirena.

Events now take their natural course. Rinaldo is once again before the walls of Jerusalem; he leads the assault, the city is taken. Godfrey is crowned king, and the marriage of Rinaldo and Almirena concludes the opera. Such is the plot of the libretto which Handel set to music in eleven days, and which established his reputation, not only in England, but throughout Europe. In this music he put a strength, a power, a variety, a grace, and a beauty which in the opera up to that time was unknown and unthought of.

Previously to the production of *Rinaldo* there had

been operas on the Italian model given at Drury Lane and the Haymarket—compilations from the works of the elder Buononcini, Leonardo da Vinci, Conti, Mancini, and other Italian composers, among them Dominichino Scarlatti, son of Alessandro Scarlatti. The last named was one of the greatest operatic writers who ever lived. Alessandro Scarlatti was born in 1659, just twenty-five years before Handel. When Handel wrote his *Rinaldo* Scarlatti was fifty-two. He wrote his first opera in 1680, four years before Handel was born, and in 1715 he was engaged in writing his one-hundred-and-sixth opera. He died in 1725, aged 66, having written one hundred and twenty operas, besides church works innumerable. His science was perfect, his style perfect, his invention boundless, his imagination exalted, but ever chaste and to be trusted. The transcendent merits of Handel have in this country only thrown into shade the no less transcendent merits of Alessandro Scarlatti.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke, Serie V. Opern No. 5. *Mitridate*, *Rè di Ponto*. No. 9, *La Finta Giardiniera*. No. 13, *Idomeneo*. No. 14, *Ballet-musik zur Oper Idomeneo* (K. 87, 196, 366, 367), Serie XXIII. *Sonaten für mehrere Instrumente mit Orgel*, Nos. 1—15. Serie XXIV. *Supplement-Serie*, No. 2—7, *Sechs Symphonien* (K. 75, 76, 81, 95, 96, 97).

THE instalment of Mozart's works now awaiting notice is as varied in musical value as it is in character. At least two-thirds of this great edition has now been issued, including by far the larger proportion of the greatest works, and of those previously published. It is therefore only to be expected that the interest of those which are still to appear will be to a great degree historical, for it is hardly to be supposed that many of the composer's masterpieces should have been allowed to remain in manuscript for ninety years after his death. The works catalogued at the head of this article illustrate what has just been said; for *Idomeneo* is the only one of them all which belongs to Mozart's ripest period, though foreshadowings of his best style may be found from time to time in most even of his earlier works.

Mitridate, the first work now to be noticed, was composed in the year 1770, and was first performed at Milan on the 26th of December of that year, under the direction of the composer, at that time only fourteen years of age. Its success was so great, that it ran for twenty nights—an unusual thing at that time. The opera is written after the old Italian model. Of the twenty-four numbers which it contains, all are airs, with the exception of one duet and the final quintet. What strikes one most in reading the score, is the wonderful technical mastery of his art which Mozart had attained. We find much that is old-fashioned, especially in the florid passages of the principal airs for the

leading soprano and tenor, which are written quite in the conventional style of the day. In the larger part of the opera we miss the strongly dramatic element so characteristic of Mozart's later works for the stage. But we find no traces of youthful inexperience; the music flows on naturally, and without stiffness, and if seldom very striking, is always appropriate. The orchestration presents few features worthy of notice. Many of the airs are accompanied only by strings; oboes and horns are frequently employed, and occasionally we find also flutes, bassoons, and trumpets; but the scoring is thin as compared with that of subsequent works. One interesting point may be noted at p. 153 of the score. In the middle of a recitative is introduced a long *andante*, accompanied merely by the basses. A cursory examination of the music will convince any one that Mozart could not possibly have intended a bare two-part harmony through seventy-two bars of slow tempo. It is known that he conducted the work at the harpsichord, which was not yet banished from the theatre; and there can be no reasonable doubt that we have here a relic (the only one, so far as I am aware, in all Mozart's works) of the old method of accompanying songs merely with the basses and harpsichord, of which we find so many examples in the operas and oratorios of Handel.

In *La Finta Giardiniera*, brought out at Munich on the 13th of January, 1775, rather more than four years after *Mitridate*, we already find an immense advance in the development of Mozart's genius. We here meet with him on ground very congenial to him—that of the *opera buffa*. Our readers who recall the music allotted to Osmin in the *Entführung aus dem Serail*, or to Papageno in the *Zauberflöte*, will not need to be reminded how successful was the composer in the delineation of comic character and incident. It must, however, be allowed that Mozart was heavily handicapped in the present work. Jahn (i. 210—212) gives an analysis of the plot, which is far too long to quote, and which would not be worth the space. I have read it through very carefully, and am bound to admit that the only impression left upon my mind by its tangled thread, is that everybody is at cross-purposes with everybody else till the end of the third act. The chief wonder in my mind is that the libretto did not damn the work, as was the case later with Schubert's *Rosamunde* and Weber's *Euryanthe*.

Mozart's original manuscript of the first act of this work is lost—only a transcript with German words exists. Hence, the published score presents this curious anomaly, that in the first act all the words are in German, and the recitatives are wanting, while in the rest of the opera the words are in Italian. Some of my readers will remember a similar peculiarity in the score of Handel's first opera, *Almira*. The explanation of the absence of the recitatives in the first act is that in its German version spoken dialogue was introduced, and only the accompanied recitatives were retained.

In *La Finta Giardiniera*, besides fertility of invention we find a power of dramatic characterisation not

shown to the same extent in any of its composer's preceding works for the stage. Though the opera is entitled "buffa," it does not therefore follow that all the music, or even all the characters, are comic. Many of our readers will remember that not only *Le Nozze di Figaro*, but *Don Giovanni*, bears the title "opera buffa." The real distinction between the "buffa" and the "seria," as applied to opera was, that the former contained some comic characters and situations, while the latter did not. In *La Finta Giardiniera* the two chief parts, those of Sandrina and Ramiro, are serious, sentimental—at times, even pathetic. The genuine buffo characters are those of the Podestà, and Serpetta his servant-maid, while in Belfiore, both a serious and a comic side are to be found.

An important feature of this opera is, that it contains two extended and elaborately developed finales. With the single exception of *La Finta Semplice* (a work of which I am unable to speak, as it is not yet published), none of Mozart's preceding operas have any finales, in the sense in which that term is now used. The acts conclude either with a song, or with some short concerted piece. Here, however, we find two finales, one occupying thirty, and the other thirty-five, pages of the score, which for richness of detail combined with artistic unity of the whole, plainly foreshadow the great finales of *Figaro* and *Don Giovanni*. The orchestration of the opera, though mostly very simple, is full of charming touches of colour. Here, as in so many other of his works, Mozart shows how great an effect he can produce with a few instruments. It seems hardly likely that *La Finta Giardiniera* will be revived on the stage—the absurdities of the libretto stand in the way—but it is a work which the student will read with equal pleasure and profit.

Idomeneo, the first of what may be called Mozart's great operas, composed six years later than the work just noticed, shows us the composer in his full strength. We still find, it is true, some concessions to the soloists, in the florid passages in some of the airs, as, for example, in Idomeneo's song, "Fuor del mar." But we also find an intensity of dramatic expression not approached in the composer's earlier operas. The chorus in this work has an importance and a significance not previously conferred upon it in operatic music. It is only needful to refer to such movements as "Qual nuovo terrore," and "O voto tremendo," as illustrations. The orchestra, too, is richer in colour than in any previous work. To take but one instance, is there anything more beautiful—I will not say in Mozart, but in the whole range of music—than in the scoring of Ilia's song, "Se il padre perdei," with its four *obbligati* wind instruments? It is worth noting that this is the first opera in the score of which Mozart has written parts for clarinets. These instruments were only just then coming into general use in the orchestra, and we may be very sure that one with so keen a feeling for tone-colour, would not neglect the opportunity of providing his palette with a new shade. It is curious, also, that here for the last time in the whole of Mozart's works, we find four horns used. We

meet with them several times in preceding operas, and in some of the earlier symphonies, but in no score subsequent to *Idomeneo* are more than two horns employed. It is difficult to make even a conjecture as to the reason of this.

An interesting feature of this volume is the appendix, containing the alterations and additions made to the score by the composer, for a performance at Vienna in 1786. The most important of these are the changing the part of Idamantes from a soprano to a tenor, a new duet for Ilia and Idamantes, a new and condensed version of Idomeneo's air "Fuor del mar," referred to above, which is greatly improved by the excision of all the long passages of *fioriture*; and, lastly, the new recitative and air, with violin *obbligato*, "Non temer amato bene," designed to commence the second act.

The ballet music to *Idomeneo* (now published for the first time) contains five numbers—a chaconne, a pas seul, a passepied, a gavotte, and a passacaille. Here, as in the suite for pianoforte (Köchel, 390), we see Mozart breathing the modern spirit into the old forms. The music is simple and graceful; the passepied and gavotte are especially charming.

Those who open the volume of Mozart's organ sonatas (Series XXIII.), expecting to find anything in the least resembling what they might anticipate under that title will be certainly surprised, and probably disappointed. These little curiosities—for such they may assuredly be called—were written for performance in the Cathedral of Salzburg, when the composer was organist there. All are in one movement, the form chosen being always that of the first movement of a small sonata or symphony. Of the fifteen pieces in the series thirteen are accompanied (like much of Mozart's sacred music written for Salzburg) only by two violins and bass. One (No. 12) contains oboes, trumpets, and drums in the score; while No. 14, besides these instruments, has also parts for horns. Ten of the sonatas (Nos. 1 to 8, and Nos. 11 and 12) have only a figured bass for the organ, which is used merely to fill up the harmonies played by the strings. In the other five sonatas we find an *obbligato* organ part; but this is seldom treated as a solo, and mostly seems as if it were designed as a substitute for missing wind instruments in the orchestra. The most important organ part is found in the last sonata (Köchel, 336), and here the instrument has mostly florid semi-quaver passages, such as we find in the composer's pianoforte concertos. The whole series is full of very pretty, melodious music, though to our modern ideas it seems singularly ill-suited for church purposes. The same remark, however, would apply to a great deal of Mozart's sacred music, and we must remember that the taste of the last century in such matters differed widely from our own.

The six early symphonies published in the supplement series, should rightly have taken their place with other works of the same kind in Series VIII. It is probable that their not having done so has arisen either from the manuscripts not having been found at the

time the rest of the symphonies were published, or from the fact that their authenticity was not then sufficiently established. This point will probably be cleared up when the "Revisions-Bericht" is issued. Köchel assigns these six works to the years 1769—1770; internal evidence shows them clearly to be youthful compositions. They have all a strong family likeness to the other symphonies of the same date. Such interest as they possess is chiefly historical; nor is their importance such as to render it necessary to speak of them in detail.

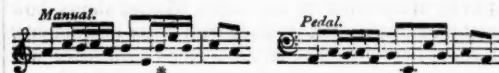
EBENEZER PROUT.

BACH'S ORGAN COMPOSITIONS AND THEIR TREATMENT:

(Continued from page 187.)

It would be of the greatest interest if we could have had any idea as to how Bach himself played these works, of the extent to which he aimed at variety of effect and arrangement of climax, and also as to the question of speed. We have no indication whatever in regard to the combination and contrast of stops affected by Bach in his organ playing, nor even in most cases any indication of the strength of tone intended, or of variations of *piano* and *forte*. It seems to have been accordingly tacitly assumed among the majority of organ-players, for a long period at least, that the orthodox method of playing these works was to pull out all or nearly all the stops of an organ, and go straight through from beginning to end without alteration of tone; or that, at all events, every requirement was met by a simple process of beginning on about half the organ and regularly strengthening the tone at available intervals until the conclusion was given with the full power of the instrument. How little any idea of playing them with a view to effect and light and shade was contemplated in this country until very recently, we learn from some of the reminiscences of Mendelssohn's organ-playing, communicated by a veteran London organist to the article on Mendelssohn in "Grove's Dictionary of Music," and his simple confession of the astonishment into which some English organists, assembled to hear Mendelssohn play in London, were thrown by a very slight and obvious "point" made by him in playing the A minor fugue. And a London organist of more recent reputation has laid down as a dictum that the proper treatment of a fugue is entirely met by the system of either playing it straight through on the same combinations, or by simply adding stops as the climax is approached. If we could suppose it possible that Dr. Stainer, who lays down these views in his organ-playing Primer, were not acquainted with all Bach's organ works, we could the better understand how he could come to settle the question in this very simple manner. But no one will ever get a proper understanding of these works who regards them merely as so many specimens of a rigidly-fixed form of composition. The fugue form runs through them all, undoubtedly, as the sonata form pervades all

Beethoven's sonatas; but apart from this general relationship, the organ works of Bach are as varied in character and expression as any other collection of compositions by a great master will be found to be. They suggest and require great varieties of treatment in order to bring out all the effect of which they are capable. Some of the fugues suggest, no doubt, the idea of continued working up to a climax; others are diversified by well-marked episodes, and are rather to be called fugued fantasias than strict fugues. Some demand quiet tones, grave and even pathetic expression; some are light and playful in character; others stately and dignified, and marked by especially scientific construction; others obviously intended to be brilliant and agitated in effect. The idea that an organ fugue is always to be a ponderous and elephantine style of music is contradicted, in the case of some of Bach's compositions, by the internal evidence of the music itself. Of the intention of the D fugue as a "show-piece" we have already spoken; that was a young work, however. But take the one in A minor—a composition of the master's greatest period, and the intention that it should be played as a rapid and brilliant *allegro* (allowing of course for the difference of scale between the organ and all other keyed instruments) is obvious not only in the character of the music itself, but in the significant incident of the slight change made in the form of the theme where it is allotted to the pedal, thus—



The omission of the intermediate note* in the pedal part being made solely to simplify the pedal part mechanically, for the rapidity of execution which the composition demands, and which would have been a difficulty, in the original form of the theme, at a time when pedal key-boards were wider in gauge and heavier in touch than now, and when all the pedal play was done by alternate feet, instead of the combination of the heel and toe action combined with the alternate stroke. In the one composition in which there are several indications of effect, viz., the prelude to the fugue in the Doric mode, one of the finest and most complete in style of all the preludes, there are special directions for the alternation of certain passages between the *oberwerk* and *positiv* (corresponding more or less to our "swell organ" and "choir organ"), which serve to indicate a very decided aim at variety of effect on the part of the composer, and certainly lead to the conclusion that what he is thus known to have done with one composition he would have done with others. The rather artificial effect of the swell he did not possess in the organs on which he played, of course; and it is improbable that he changed the stops on the various keyboards while playing to anything like the extent which can be and is done in modern organ music. Facilities for the mechanical changing of the stops were then limited

and probably not conveniently disposed; "composition pedals" and pneumatic action were not invented; the only method for actuating any number of stops simultaneously was by "ventils," or draw stops, which cut off the wind from a whole group of stops when required, and admitted it again by the reverse action; and it would seem that even these were regarded as a luxury rather than a necessity of organ playing. But there were at least the three keyboards then, with their varied and contrasted weight and quality of tone; and that Bach habitually ignored these sources of effect and contrast in playing his own music, and gave it out in monotonous continuity of tone, we do not believe. The internal evidence of the music, and the comparison of it with his idea of effect in writing for orchestra, and the original and progressive character of his own genius, are all against such a supposition.

The point is of some practical importance, because on the treatment of these great works it depends in some measure whether they shall be brought forward to that prominent place in the modern concert-room which they certainly ought to have, instead of being left to be played as "out voluntaries" to accompany the retiring steps of church congregations, most of whom care nothing about what is being played, and are ignorant of the fact that they are sometimes listening to, or at least hearing, some of the greatest works of the most powerful of all musical constructors. In our large modern organs we have not only greater varieties and greater refinements of tone than existed on those which were at the command of Bach, but we have also, in this country, brought the mechanism of the instrument to a very complete state, and changes and combinations are easily practicable which were impracticable in Bach's time. To suppose that he would have set his face against the use of such resources for giving greater life and variety to his compositions for his favourite instrument is absurd. He was far too advanced an artist for that, and would unquestionably have welcomed every addition to the means of effect on the instrument. And this is what players with the resources of a modern organ at their command ought to do for him. Familiarised as we are now with the delicately balanced and varied effects of orchestration, it is hardly to be expected that the old colourless system of organ playing will attract general audiences, even of a high class, or that they would not find such treatment of the greatest works for the organ comparatively tame and uninteresting. It is our duty to Bach to make the best use of the modern organ in giving that enhanced interest and variety of effect and expression to his works which we have no doubt he would have studied to impart to them himself if the mechanical means had been within his reach.

We propose in a succeeding article to offer a few suggestions in regard to the treatment of which some of these works of Bach may be susceptible on modern organs. In the meantime one point at least we desire to press on the notice of concert givers and concert audiences, and players on key-boards (pianists especially); namely, that nothing can be more futile

and more essentially inartistic than to cut down these organ compositions to the level of pianoforte pieces, arranged as solos for that instrument. This is positively the only way in which our more especially musical audiences ever hear the organ works of Bach at all; and so unfashionable is the organ as an instrument (partly owing, we believe, to the deficiency of players of real genius to interest the people in it), that many people will listen to one of Bach's preludes and fugues for the organ, when played upon the piano at a "Monday Popular Concert," and will applaud the player to the echo, while they would scarcely be tempted to go and hear the same work performed on the instrument for which it was written. Yet the fact is that the true effect of the organ works is absolutely gone when they are transferred to the piano, and that audiences who hear them in that form are not gaining the slightest notion of their true effect, and artists who follow the practice are countenancing what is really a proceeding in entire subversion of all true canons of art. There is no question that Bach's organ works ought to be much more popularly known than they are; but it must be on the instrument for which they were written, and not in the form of "transpositions."

(To be continued.)

DEPARTURE OF ADELINA PATTI FOR AMERICA.

MANY personal friends of our great prima donna assembled at Liverpool to bid adieu to her on going aboard the *Algeria*, one of the finest vessels of the Cunard line, on the 22nd ultimo. Among several manifestations of esteem received by her on the eve of her departure was the following:—

Poichè fia vero che passate l'onde
Il fulgido tuo sol, o bella Diva,
Tra poco brillerà su quelle sponde
Dove all' aurora del mattin s'apriva.
Addio! ma credi che seuz a i tuoi rai
Noi qui trarremo desolate l'ore,
Addio! ma credi che dovunque vai
Ti seguirà la nostra mente e il core.
Trionfi, gloria, d'ogni onor dovizia
Il nuovo mondo ti prepara intanto
E un nuovo mondo, un cielo di delizia
Tu gli prepari col divin tuo canto.

RICHARD WÜERST.

THE metropolis of Germany has lost one of her most prominent and influential musical personalities, and the German musical world one of her best and bravest members and representatives. Richard Wüerst, the highly esteemed musical composer and writer, died suddenly on the 9th of October. Suffering from long sickness, and especially with a malady in the eyes, he had lost much of his previous robust health; still there had appeared no sign of a sudden death, the more so as he had busily occupied himself until the last few days. The news of his death came then more unex-

pectedly and more sadly to his friends and acquaintances. Our parting wish to our deceased friend is: "Light may the earth rest on him, and may his ashes find peace!" We will add in the following a short sketch of his life and labours.

Richard Wüerst was born on the 22nd of February, 1824, in Berlin. The son of a sculptor, he received lessons on the violin from Concert-master Hubert Ries while visiting the Friedrich Wilhelm Gymnasium. He afterwards entered as a pupil the musical department of the Royal Academy of Arts, at the same time playing in the royal band, and as soloist in the public concerts. His studies in composition at the Academy were, as he says himself, not particularly fertile; but later, when Mendelssohn during his long stay at Berlin gave him lessons, he learned what he could and should do. On the advice of Mendelssohn he made a journey for the purpose of study, and among other places he visited Leipzig (where he received lessons on the violin from Ferdinand David) and Paris. He returned to Berlin in 1847, and forsaking his career as a *virtuoso* he devoted himself to teaching at first singing, for which purpose he had studied in Paris and also with Teschner in Berlin. Later he taught the theory of music both privately and at the Academy of Kullak, where he was also conductor of the orchestra class. He was for several years singing-master at the Friedrich Wilhelm Gymnasium, and in 1861 assumed the office of musical critic to the *Sternzeitung*. He afterwards associated himself in the same capacity with the *Fremdenblatt*, and was also editor of Bote and Bock's musical papers. In the year 1852 he received the gold medal for Art, and in 1856 became Music Director, in 1874 Professor, and in 1877 Member of the Academy.

Of Wüerst's numerous compositions, which excel less in originality than in good scholarship and good form, may be mentioned the operas *Der Rothmantel*, *Vineta*, *Der Stern von Turan*, *Faublas*, *A-ling-fo-hi*, and *Die Officiere der Kaiserin* (all performed at Berlin), of which *Faublas* had a long run at the Friedrich Wilhelm Stadt Theatre; some symphonies (of which the one published as Op. 21 received the first prize in Cologne in 1851), the cantata "Der Wasserneck," variations for orchestra, string quartets, and other chamber music, a psalm for three-part chorus; a concert aria; several solos and part-songs, &c. &c.

Wüerst was a man as highly esteemed as he was feared.

PROVINCIAL FESTIVALS.

AN able writer in *The Nineteenth Century* not long since expressed himself thus: "Music, as if to make up for being the most abstract and ideal of all the arts, requires for its materialisation, so to speak, more active co-operation than does any other one of them. In order to have an objective existence at all, it has on every occasion of its presentment to be re-created by performance. This gives it, for English people, at once an advantage and disadvantage as compared with other arts. Our practical nature is not the stuff of which good audiences are composed for works requiring brain-abstraction in the listener. On the other hand, it does afford the very best material

for active realisation, and even a little actual practice in music goes a long way in facilitating the effort of listening, besides giving the natural human interest of a possible personal participation in the kind of thing performed. No doubt this is one reason of the wide popularity of Oratorio, which is greater here than in any other country. Not the only reason. The uneasy conscientiousness to which we have alluded as an element unfriendly to art development finds in Oratorio peace and repose.

In the country especially, where the parochial clergy are foremost in all collective gatherings for educational and recreative purposes, there are numbers of people, the inheritors of Puritanical principles, who cherish a distrust and dislike of anything theatrical, to whom an opera-house is *terra incognita*, and who have an uncomfortable feeling about any art pursuit when it is quite dissociated from their own form of religious service. All the artistic and musical aspirations of this class are resumed and expressed in the Oratorio. They go up once or twice a year to hear the *Messiah* or *Elijah* at Exeter Hall, as the Jews went up to worship in the Temple at Jerusalem. But even this would not sufficiently account for the vast comparative popularity in England of works of this sort, without the fact that in these, and these only, some social co-operation is realised in art work. More of whatever capacity and love for music may be innate in us has been elicited by choral societies than by any other influence. This choral music is loved because it is *known*; it can be appropriated and understood, for all take, or have taken, or might take, an active share in it."

The last month has brought to a close what may be termed the festival season. Worcester, Norwich, Huddersfield, have severally held festival this year, and although these musical gatherings have been ostensibly celebrations having charity for their object, yet it cannot be denied that their success is in a great measure due to the social aspect which is more than hinted at in the above remarks. Certainly to meet for the exercise of an art which calls into action the highest powers of the human mind, especially if for the oblation of praise to the Creator, cannot but be laudable. Hence a healthy stimulus is given to the vital powers which must enhance knowledge while promoting social influence with refined enjoyment.

The triennial festival of Norwich originated some fifty-seven years since, and although it has been surpassed in magnitude by other meetings, yet Norwich will always be held in artistic remembrance and honour from its association with Spohr, and the performance of his works under his personal direction. Until the appearance of Mendelssohn, the influence of Spohr's works was very great in this country, and to Mr. Edward Taylor, and his Norwich connections, is due the gratitude of all whose benefit was promoted by the production of Spohr's masterpieces, especially his oratorios.

The fashion in art has changed, and the manner of Spohr is no longer paramount. Such is the fate of a school of writing displaying unbounded learning, but bound in fetters which have been broken by a freer hand and more eclectic spirit. The committee of the festival have displayed an unusual amount of enterprise in providing new works for its patrons, and these have not been without interest. But in comparison with the great standard works of the classic masters of old, the performance of which obtains at every festival, these new works are but blossoms of zeal and promises of result. And so it must be while effect is only studied, and not cause. In these days we are constantly told of a fine effect, a grand effect, a striking effect, a pleasing effect, an unpleasing effect, every possible kind of effect. In short it is all effect, and no cause. If we cannot go beyond

Bach and Beethoven we must do what Mendelssohn did, go back and amalgamate what is found, and then let it pass through the alembic of the brain.

We possess a noble heritage in the great works bequeathed to us by the giants of a past age, and the performance of these works by the greatest singers and players of our own time cannot but be attended with success. The Norwich Festival, among others, has happily proved no exception; and we should not misappropriate time or care in searching out still buried treasures of inestimable value, and presenting them to an enlightened public.

GUILDHALL SCHOOL OF MUSIC.

IT is with great pleasure we give insertion to the following resolution of the Corporation of the City of London in aid of the fund to encourage general musical culture, and to reward the study of the art in its several and specific branches:—"At a meeting of the Court of Common Council held this day (Thursday, October 6, 1881), on the motion of Mr. John Bath, it was unanimously agreed that the sum of £200 per annum be granted out of the City's cash to the Deputation in relation to Music, for exhibitions of such amounts as the Deputation may see fit to grant to deserving pupils of the Guildhall School of Music, and that the said Deputation be authorised to apply to the Livery Companies and other sources for donations for the same object."

Considering the power over the feelings and affections of humanity which music possesses, it is the duty of every one to give some aid to the efforts of those whose energies are devoted to the promotion of its welfare, and to the spread of its genial influence. With respect to the study of music, every one has a character to keep up. Character is separation, and signifies something special. The study of music is incumbent on all, and hence we must look at music as attended with individual action. Already great results have attended the establishment of the Guildhall School of Music, and under the fostering care of the Corporation there is little doubt that soon the blossom will yield to the fruit which will repay the generous aid its culture has received.

The weekly meetings for orchestral practice, under the conduct of the Principal, Mr. H. Weist Hill, have just been resumed. The material consists chiefly of the symphonies and overtures of the great masters, interspersed, however, with lighter items. Amongst the latter is an *ouverture humoristique*, descriptive of those celebrated characters, Gog and Magog, who, vivified for the occasion, are supposed to sally forth on a nightly ramble in the neighbourhood of their usual abode. Their progress is depicted in music, of which the following is a description:—

OUVERTURE HUMORISTIQUE, "GOG AND MAGOG." H. WEIST HILL.

This descriptive orchestral composition relates a ghostly but humorous legend which has been heard of, now and then, since the effigies of the city giants were set up in the Guildhall. The overture opens with a sketch of the interior of the hall left to darkness and silence after one of the great banquets given in honour of some foreign potentate. Stray gleams of lamplight steal in through the big windows and fall upon the long white tables; the remains of the feast are there. The guests have all gone . . . only those two great figures stare silently with their huge, dull eyes. Is it the trick of a flickering gaslight, whose flame quivers in the wind which is faintly shaking a loose casement, and wailing through the keyhole of the ponderous door,—that Gog's eyes seem to roll solemnly round and then fix themselves upon the tables? No; the giant moves, first his great head, then his arm, then his lips slowly uncloset, and a voice echoes, deep and loud, in the silent building,—seeming to frighten away the very night-wind that has perhaps startled the giant

into life. "Magog," says the voice, "methinks we, too, might have a share of the luxuries left by these feasting pigmies. For too many years have we been petrified watchers here of the revels of these dwarfs, who call themselves men. Good brother, let us descend—since by some strange fate we may move and speak once more—and let us taste of these things which make men merry and glad." Magog, who has stretched and shaken his huge form, nods assent, and the giants descend, and make havoc among the viands, drinking of the generous wines, till a great strong life seems kindled within them, and one says to the other, "Why not go forth, and see what may have happened during these centuries of our unconscious sleep?" The idea finds favour with both. At a touch from the powerful hands the doors uncloset, and forth issue the strange forms, linked arm in arm. They pause as "One" booms solemnly out into the silent night; then they laugh "Ha! ha!" in a ponderous, puzzled way.

Where are they? Where are the curious houses with their overhanging roofs, the narrow street which they could almost span with outstretched arms, the very familiar spires and chimneys? What are these flat stone paths, where there should be rough wood or uneven stones? They look up. Is this the City? Good Old London? It should be—but "Ha! ha!" laughs Gog ever and anon, as one strange novelty after another astonishes him, and he points out this house, that statue—wondering and laughing. They have strolled about the City and are returning along Cheapside, when just above their heads they hear measured strokes. Startled, they step aside and glance upwards. What do they see? Can their eyes, dazzled by all these new, bewildering sights, be playing them false? "Gog," says Magog, and his big frame sways with fear, "I see ourselves, but tiny horrible imitations of us—look! they are striking the big bell." Gog, quaking with terror, looks up to the spot to which his companion points, and sees not only himself, but Magog, small, but true to the life in point of likeness, occupied in striking the small hours of the night. "Let us go," says the sobered giant, "Brother, methinks it is better to return to our sleep than to be here, in an age when men respect neither size nor weight, but hold us up to ridicule to citizens by reducing us to less than the pigmy inches of their very babes. Come!" And subdued and grave they would return, glancing askance at the great clock and their effigies as they go; but, suddenly, the humour of the idea strikes their jovial minds, and, looking at each other, they break into a loud "Ha! ha! After all, let these degenerate dwarfs enjoy their little joke; we have played one upon them by eating and drinking—uninvited guests." So, with restored good humour, they return to the Guildhall, and reassume their old positions.

"After all, we have had a jolly night," says Gog, as he settles himself in his wonted attitude. "Ha! ha!" laughs Magog; and as he laughs, the first faint light of dawn creeps in, and, motionless, still, the old figures have relapsed into unconsciousness, and look glassily into vacancy, re-petrified for all time.

SACRED HARMONIC SOCIETY.

IN a few weeks' time the Sacred Harmonic Society will enter upon the fiftieth year of its existence, and begin the celebration of a jubilee destined to prove joyful or sad, according as the public join in it or hold aloof. Estimated by the average life of such institutions, the Society has now attained a venerable age, there being, in fact, but one of its kind amongst us able to boast a greater length of years. Every association of men, like the individuals composing it, contains the element of decay. In a certain sense it begins to die as soon as it is born. But with musical bodies the seeds of dissolution spring up and bear fruit more rapidly than usual. This may be due to the special sensitiveness of musical natures, or to the fickleness of public patronage where there is nothing at bottom to steady it, and very little perception of any form of artistic truth. Whatever the cause, the fact is clear, and the attainment by a Society, under these circumstances, of its jubilee year is proof positive of some special adaptiveness to the time in which it lives. The Sacred Harmonic Society, therefore, has a right to regard the forthcoming season as an important and memorable period in its career, not to be passed over without some special solemnities, nor without the grave reflection becoming the end of one epoch and the beginning of another. This

particular jubilee, however, is not of interest to the Society alone. It affects in some measure all who are concerned about the advance of general culture amongst us, and especially of the refinement which no art fosters like the art of music. The course of the Sacred Harmonic Society for fifty years coincides with the real popularisation of the cause it has through all that time served with a large measure of energy and success. Indeed, the very upspringing of the institution was one of the first signs that music had passed from its ancient limits, and entered into possession of the entire people. Prior to that event, the part of the amateur in connection with music had been passive rather than active. Executive functions, even down to those of the chorus singer, were confined to a professional class, and the zeal and enthusiasm with which we are now familiar had no existence. Fortunately, in 1834, when the Sacred Harmonic Society was struggling through the difficulties and dangers of infancy, an event happened which amounted to revolution. A large chorus was wanted for the Festival in Westminster Abbey, and obtained from cathedral choirs and other more or less distinctly professional sources. In this the amateurs of the metropolis saw a reflection upon their own capacity. Forthwith they met together, and, four months after the gathering at Westminster, held a festival of their own in Exeter Hall. The demonstration practically destroyed the old system, and gave life to the Sacred Harmonic Society, which supplied amateurs with an organisation and a rallying point. From that time the amateur, with his numbers, influence, and devotion, put a giant's shoulder to the wheel of Music's lagging car, and made it move with a will. Since then, moreover, the history of the Society has been to a considerable extent interwoven with popular musical progress.

Looking over the record of the Society's fifty years, we find much that should give it a permanent place in history, much to be proud of, and set large store by. The early operations of the directors were conspicuous for, among other things, their championship of Mendelssohn at a time, of course, when some of his greatest works had not appeared, and when his name was not the "tower of strength" it has since become. Only the action of the Birmingham Festival Committee prevented the composer from conducting a performance of his *St. Paul* under the Society's auspices, in the very birth-year of that noble and exalted oratorio. In 1843 the master's *Lobgesang* was produced, three years only having elapsed since its first performance at Leipzig. Twelve months later, Mendelssohn twice conducted *St. Paul* for the Society; and in 1847—nine months subsequent to its triumphant debut at Birmingham—*Elijah* was four times performed under the bâton of its illustrious author. Mendelssohn is not the only great name inscribed by the possessor's own hand on the Society's record. Spohr having conducted his *Fall of Babylon* in 1843, under indifferent management and with poor results, the Sacred Harmonic people came to his rescue, prepared the work in eight days, and secured for the gifted composer one of his most memorable successes. The master again visited England in 1847, and presided over performances of his *Christian Prayer* and *Last Judgment*. It is also worthy of mention that Neukomm, now almost out of mind, though exceedingly popular then, attended a performance of his *David* in 1834. But neither the connection of the Sacred Harmonic Society with great and gifted musicians, nor even the zeal with which it has laboured to keep our public faithful to Handel, the master of masters in oratorio, constitutes its special claim upon the gratitude of the present generation. We see its proudest boast in the impetus the Society has

given to music from time to time by the imposing and, indeed, unexampled demonstrations organised at the Crystal Palace and elsewhere. The men who held the reins of its government from 1851 until within the last few years were great men in their way. They had a quick eye for opportunities, a dauntless spirit incapable of recognising difficulties—save in the Napoleonic sense, as things to be overcome—and indomitable resolution. It was they who, when the managers of the Great Exhibition of 1851 would have opened Sir Joseph Paxton's palace to the feeble sound of a few cathedral choir men and boys, sent a large orchestra at their own cost, and saved the nation from making itself ridiculous in the eyes of the musical world—saved it, we mean, as far as routine and an utter want of proper facilities allowed. Three years later, when once more the great glass house was opened, with no State officials to meddle and muddle, the Society showed what it could do in the way of musical solemnity. Nearly two thousand executants, swayed by the iron will of him who was then plain Mr. Costa, produced, as said Lord Palmerston, speaking in the Queen's name, "the finest effect which Her Majesty had ever heard." Concerning the commemoration of Handel in 1859, and the gigantic triennial festivals of which it was the precursor, we need not speak, since they are matters of recent history. Nevertheless, those great musical events, so glorious for all concerned, so honourable to our country, will, perhaps, go further than anything else in determining a conviction that the record of the Sacred Harmonic Society is a fair and noble one.

We reveal no secret in stating that the present circumstances of the Society are the reverse of flourishing. It has for some time past been living upon funds accumulated at a more prosperous season, and, these being nearly exhausted, it may be that the jubilee year will serve as an occasion for dying with dignity. Perhaps there is nothing to be astonished at in this. "Leaves have their time to fade," and, by a process correspondingly slow and natural, the best of human institutions decay. In no case, however, should we desist from fighting that process at every stage. "The question is, therefore, 'How may the dissolution of the Sacred Harmonic Society be averted?'" since we confidently assume that nobody wishes it to perish. It would be vain to make an appeal on the ground of sentiment, nor, we are sure, does the Society desire it. The managers of this musical institution, whatever others may do, would disdain to "send round the hat," and to subsist on charity. Besides, the public, though individually open to sentimental considerations, and collectively liable to impulse, treat all such matters in the long run from a business point of view. Their effective support of any institution stops when value is no longer given for their money, or when more powerful attractions are displayed. Nevertheless, the present is a time at which amateurs of music may fittingly have the record of the Society put before them, with the expression of a desire for the particular success of the jubilee season. The Committee are doing their best in order that this result may be legitimately secured, especially by the putting forth of a programme at which none will cavil save those whose clamour for strange things speaks more on behalf of their curiosity than their common sense. Handel is represented in the scheme of the season by his *Messiah*, *Judas Maccabeus*, and *Solomon*; Mendelssohn by *Elijah* and the *Forty-second Psalm*; Haydn by *The Creation*; Beethoven by the *Mount of Olives*; Costa by *Eli*; Gounod by the *Messe Solennelle*; Macfarren by *St. John the Baptist*; and Sullivan by the *Martyr of Antioch*. We shall probably hear that a selection like this is of no value at

all, since it reveals nothing, and takes no note of the change that is said to have come over popular taste. It happens, however, that a Society encumbered with the prosaic necessity of paying its way cannot afford to run after air bubbles as a means of sustenance, and the record is terribly true which shows that novelties are, in this sense, air bubbles indeed. All things considered, we believe that the jubilee programme of the Sacred Harmonic Society is one worthy of the occasion, and we sincerely trust that the public, who have the fate of the institution in their hands, will agree in that opinion.—*Daily Telegraph*.

OUR MUSIC PAGES.

THE four-part song accompanying our present number is one of many such from the pen of an English musician of eminence, Henry Smart. Gifted with no ordinary powers, this composer, under favourable circumstances, might have achieved works of a large and enduring character. His compositions breathe of a freedom of handling which betokens that command which is by some called genius. "Autumn Song" is exceedingly well written for the voices, and there is much scope for the exercise of vocal expression. Particularly happy is the employ of the major mode, following the minor, to realise the poet's sentiment and to give point to the moral. Indeed, the music is worthy of the words, and these are so beautiful that they do not fail to suggest beautiful ideas.

THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA.

(From the Original German by C. P. S.)

(Continued from page 194.)

OF COLOURING.

121. INSTRUMENTATION is the colouring in music. The immense variety of musical movements alone makes it impossible to lay down a rule, and our imagination, tempered by experience, can only imply a set of rules, under the collective term of the "Mystics" of instruments.—C. T. A. HOFFMANN, *Kreisleriana*.

122. The great variety of modern instruments has overloaded the music with dress and ornament; but the dress, alas! fades, and the ornament loses its lustre.—M. HAUPTMANN, *Letters to Hauser*, Vol. II.

123. Instrumentation is in music what colouring is in painting. Brilliant and dazzling though it is in our day, it was hardly known until the end of the last century. The art of instrumentation should be studied in model works; but it requires special ability, and I fear that, without the latter, a composer will not accomplish much.—H. BERLIOZ, *A Travers Chants*.

124. Colouring without a design would be as absurd in music as it is in painting. Hence, the outlines of melody, the solid background of harmony, and the arrangement of rhythm, should be finished and complete in a composition before colouring is added. Yet I fear that the musicians of the present day indulge too much in brilliant colouring.—R. FRANZ, *Unpublished*.

125. In an orchestra, the string instruments represent, as it were, the refined culture of ancient Greece, the reed instruments the shepherd nations, the trumpets, horns, and bassoons, the warlike tribes, and the ophicleides, drums, and cymbals, the savage hordes of antiquity.—A. W. AMBROS, *Culturhist. Bilder*.

126. The elements of orchestration are those of painting. The composition *per se* represents the design, melody the outlines, harmony light and shade, and instrumentation the colouring.—J. RAFF, *The Wagner Question*.

OF THE FORM OF MUSIC.

127. The great aim of composition is to clothe a substance in an adequate intelligible form.—M. HAUPTMANN, *Letters to Hauser*, Vol. I.

128. Let everything take that form which is in accordance with its substance; and express it in the simplest and most adequate manner—in short, in good style.—*Idem*, Vol. I.

129. A particular substance requires a particular form: and it is only in the widest sense, and in the most minute details, that this is subject to universally accepted rules.—*Idem*, "Harmonics and Metrics."

130. The outward form reveals the substance, and is, therefore, essential in music. Without its opposite, or its architecture, as it were, music, on the whole, is no more art than the warble of the nightingale or the sounds of an æolian harp.—*Idem*, *Letters to Hauser*, Vol. I.

131. There is in music an architecture which consists chiefly in the systematic measure and modulation of a composition; and so essentially requisite is it, that without it no piece of music can be regarded as a work of art.—*Idem*, "Harmonics and Metrics."

132. Correctness is an indispensable requisite in a musical phrase; without it the phrase is devoid of meaning.—*Idem*.

133. The setting of the air, clearness, unity and skill in intertwining the leading subjects, are, in my opinion, the most important requisites in composition.—I. MOSCHELES, *Diary*, Vol. I.

134. Every form of art has its immortal rights, but only for the special conditions which gave it birth.—A. B. MARX, *The Music of the Nineteenth Century*.

135. To the artist the form is not the opposite but the mould of the subject matter, and the two are therefore practically one and inseparable.—*Idem*, *Beethoven*.

136. It is Mind that shapes forms, or it finds, animates, and models them according to its will and its ends.—*Idem*, *Beethoven*.

137. If music is to be your profession, you cannot too early accustom yourself to regard the subject-matter of a piece of music as of greater moment and importance than its outward form.—MENDELSSOHN, *Letters*.

138. The aesthetics of one art are those of all the others; they only differ in the subject-matter of which they treat.—R. SCHUMANN's *Literary Works*, Vol. I.

139. The form is the mould in which genius is cast. The larger the space, the greater must be the genius that is to fill it.—*Idem*.

140. The mastery of form makes genius more independent: this is proved alike by the history of art and the lives of artists.—*Idem*, Vol. IV.

141. An artist who always moves in the same style and groove becomes in the end a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.—*Idem*, Vol. III.

142. A genuine musical phrase has always, as it were, a certain centre of gravity. Many place it in the centre (e.g. Mozart), others at the end (e.g. Beethoven), of the phrase. The effect of the whole pivots on that centre. After listening attentively and anxiously, there comes a moment when we feel that the tension is over; the climax is reached, and we are happy and contented.—*Idem*, Vol. I.

143. Simplicity alone does not constitute a work of art; indeed, in certain cases it may be as grave a fault as its opposite, viz., profusion; but a sound musician will always, and at the right time, make judicious use of all the means at his disposal.—*Idem*, Vol. II.

144. There is a pedantry of simplicity which stands to genuine artistic *naïveté* in the same relation as mannerism to originality. Nay, the uninitiated hearer is often pleased with the former; but an artist always expects to find something of musical interest.—*Idem*, Vol. IV.

145. To cultivate form for its own sake is the concern of commerce, not of art; those who devote themselves to it may call themselves artists, but they are only dabblers. The more intelligent, thoughtful, and cultivated an artist, the more refined will be the ideas and feelings which he embodies in form.—F. LISZT, *R. Schumann*.

146. Music, like architecture, changes its style; one style supersedes another according as society changes its ideas and wants, customs with all of which art has to agree and harmonise.—MARX, *The Music of the 19th Century*.

LUTHER ON MUSIC.

"Hold music in honour!"—DR. LUTHER.

WHAT interest Luther took in music, and especially in the vocal art, and with what enthusiasm he exercised this royal art, is shown by a letter directed to his master, Stiegen, of Antwerp, by the musician Jerome de Cocks after a visit to Luther in Wittenberg. "Dr. Martin Luther," he says, "passed his evenings mostly at the 'Eagle Inn,' where was constantly reserved for him by the landlord the same chair and table. Here he held his evening audience, and there I went to see him. The guests were seated at a small table, and drank the wine of the country, or beer. Among them were Melancthon, Jonas, Aurifaber, and Lang. At first I felt rather uncomfortable amongst these strangers, but when the Doctor said I was a Flemish musician they all proffered me their friendship, and drank my health.

"Luther soon spoke of the Evil One. 'The devil,' he said, 'is a sorrowful spirit, and presses hard on human beings. He does not like people to be merry, therefore he always escapes wherever music is heard, and never remains where cantatas are sung. One day the devil so destroyed my memory that I could not remember my prayer; but I sang a cantata, and soon recovered my memory. Kings and princes should encourage music, and protect those practising the free as well as the severe. The Bible teaches us that good kings always kept singers. Music gives consolation in sorrow, refreshes the heart, and gives peace to the soul.'

"Then he spoke of ordinary things. A young man came to me and offered me his friendship on account of music. He called himself a pupil of Conrad Rupff. 'Rupff,' he said, 'sits there with Walther by the side of Luther; he is conductor to the Prince of Saxony. When Luther composed the new service, he wrote to the Prince Johann that Rupff and Walther had assisted him.' When we thus spoke Walther entered. A voice of extraordinary vigour interrupted us. 'Walther,' cried Luther, 'it is not sufficient to praise music, we must *sing* instead of preaching empty words. The devil enjoys it, perhaps, when we drink here, but he cannot laugh when we sing. Let us sing with our best voices, "Man, if thou wouldst live." All the scholars approached him, and sang. Tears rushed into my eyes. Then they commenced a madrigal by Orlando di Lasso. It was from politeness to me that they sang a composition of my own countryman, who was at that time called the king of musicians. Luther spoke enthusiastically of the song. 'As God gave us such magnificent gifts in this life, how glorious will be those of the other world! To hear music incessantly is a great blessing.' Some one introduced a young teacher to Luther. He asked him if he knew much about music. As the young man said 'No,' Luther replied, 'Then, young friend, you must never become a teacher; at least, do not rely on me. Music must form an important part in the teaching of children, and every teacher should understand it. As to my opinion, Germans should read music equally with the Bible.'

"At the stroke of ten Luther rose from his seat. Rhaw, Luther's publisher, insisted on my paying a visit to his office. There I saw a collection of Luther's works. I ran through them, and his talent for music seemed to me greater than I had thought. Sometimes his melodies remind one of the old Catholic cantatas which he used to sing at Eisenach, in the monastery. For several cantatas he made use of German Volkslieder. If he is not the creator of these songs, the beautiful harmonies with which they are clothed are his. When I took leave, Luther saluted me very kindly. He made me a present of a

cantata he had just composed. What Luther, that man of God who recognised the great importance of the religious song on the human mind, has done for the celebration of religious service by his songs, how he improved the singing in schools, and the public choirs in towns, will never be forgotten. Of his sacred songs, which in his own time were sung in houses, in workshops, in markets, streets, and fields, there is one, 'Ein feste Burg ist unser Gott' (A stronghold is our God), which will be sung as long as there exists an Evangelic Church in Christendom."

JOHANN NEPOMUK HUMMEL ON EXTEMPORANEOUS PERFORMANCE.

ALTHOUGH particular instruction on this point can neither be given nor received, yet we may impart many useful remarks, and detail the result of much experience respecting it.

To extemporise freely, the player must possess natural gifts, invention, intellectual acuteness, fiery elevation, and flow of ideas; the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose.

As the result of scientific education, such perfect readiness and certainty regarding the laws of harmony, and the most diversified application of them, that, without even thinking particularly about them, he no longer transgresses the rules, and so great a readiness and certainty in playing, that without effort, and in any key, the hands may execute whatever the mind suggests, and execute it, indeed, almost without any consciousness of the mechanical operations which they perform. What the moment presents to the artist must be played on the instrument correctly, with certainty, and in a suitable manner; and this must not be felt as a difficulty by the artist, nor absorb the attention of his mind in a greater degree than it claims the attention of a man who has received a scientific education to write with correctness, precision, and propriety; otherwise he will incur the danger, either of stopping short and losing himself altogether, or of being driven to commonplace ideas, and to passages committed to memory.

To elucidate all this, I do not believe that I can do better than point out the way by which I acquired the power of playing extemporaneously. After I had so far made myself master of playing on the instrument, of harmony with all its applications, of the art of modulating correctly and agreeably, of enharmonic transition, of counterpoint, &c., that I was able to reduce them to practice, and that, by a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting and combining them. As I was employed throughout the day with giving lessons, and composing in the evening, during the hours of twilight I occupied myself with extemporising on the pianoforte, sometimes in the free, and at other times in the strict or fugue style, giving myself up entirely to my own feelings and invention.

I arrived particularly at a good connection and succession of ideas; at strictness of rhythm; at variety of character; at changes of colouring; at the avoiding of great diffuseness (which easily degenerates into monotony). I endeavoured to ground my fantasia on the flow of my own ideas, as also occasionally to weave among them some known theme or subject, less with a view to vary it than to elaborate and exhibit it quite freely on the spur of the moment, under various shapes, forms, and applications, either in the strict or free style.

When by degrees the taste and judgment were correctly formed, and when, after a couple of years' quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing, mechanically with the fingers, what the mind on the instant had suggested, I ventured to extemporise before a few persons only, sound connoisseurs, others unacquainted with the science, and while so doing, observed quietly how they received it, and what effect my fantasia produced on both portions of my little assembled and mixed public.

Lastly, when I had succeeded in attaining such firmness and certainty in all this as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarrassment in extemporising before an audience of two or three thousand persons, than in executing any written composition to which I was slavishly tied down.

Time, patience, and industry, lead to the desired end.

A MIDSUMMER NIGHT'S DREAM OVERTURE.

It was the fortune of Mendelssohn in his lifetime to be taken up by cliques, which in some instances greatly overrated his genius. This was particularly the case in Leipzig and some other German cities. The natural result of this was a reaction, which went to the other extreme of depreciating his music as unworthy of respect. Mendelssohn's extremely fascinating manner, his high social position, his lovable disposition, and affluence, helped to increase his influence, and especially in England. In London he was welcome everywhere. His interest in and love of mental pursuits unconnected with music, caused him to revel in society of the best kind in this great city, and the reception accorded all his compositions was so cordial and intelligent that he was extremely happy there. But it must not be supposed that he allowed himself to become idle, or the influence of fashion to affect his productions. For everywhere we find him actuated by the noblest aims in the choice of subjects for musical purposes and in their treatment. It should be borne in mind that Mendelssohn's security from want brought him great temptation to neglect work. No necessity existed to force him to such continuous and exhausting efforts. Yet he laboured as truly and persistently as a poor struggling artist. He worked so conscientiously to realise his cherished ideals, until death ended his labours, that in this respect alone he must be accorded the highest praise.

His *Midsummer Night's Dream* overture, one of his earliest productions, must be regarded as his most characteristic work. It is a marvellous result of inspiration and capability, of genius and study. It opens at once a new world to our admiring gaze, although we are well accustomed to dream of the original drama and dwell upon its delicious fancies. Shakespeare had led painters and other illustrators of his text to exercise their art in the attempt to realise his imaginings; had occupied critics of the most painstaking kind to unfold the beauties of his creation; but when he inspired Mendelssohn, it became doubly evident that as yet the subject of this dream was not exhausted.

It is really strange that the composer Mendelssohn, who was so devoted a disciple of John Sebastian Bach, and wrote in the contrapuntal style with such great earnestness of purpose, and in true sympathy with the spirit of the old

masters, should excel so markedly in fantastic subjects. For counterpoint seems to demand first of all a solid part for the bass and a certain dignity of style that is apparently foreign in nature to this fairy-like music, and to the particular form of *scherzo* that Mendelssohn invented. Some of these *scherzi* are "worked out" in an orderly and thoroughly musician-like style, showing wonderful skill and consistency; and yet, notwithstanding this consistency and regularity, they are extremely excited, feverish, fitful, and flurried, and suffused as with a hectic flush.

With reference to a fantastical, airy subject for musical composition, Mendelssohn himself says it is difficult to hit the right medium. If you grasp it too firmly it is apt to become prosaic and formal, and if too delicately it dissolves and does not become a well-defined form. Facts should not become too dry nor fancies too misty. A comparison of the score of *Midsummer Night's Dream* overture with that of *Queen Mab*, by Berlioz, played at the last Philharmonic concerts, will show how markedly different are the ways in which these two great composers have treated a kindred subject.

It is most remarkable also that musicians (who, one might suppose, would be glad of a subject giving them so good an excuse for revelling at will in fairyland, indulging in unrestrained fancies) waited for Mendelssohn to open this new region for exploration before venturing into it.

In the second place it is acknowledged that he succeeded well in this his first essay. Thirdly, and stranger still, it must be noted that he accomplished his ends by employing the old forms so exclusively and with such (almost religious) reverence as to give his detractors an excuse for ridiculing him as pedantic. But by his thorough scholarship he compelled his seniors to acknowledge him as a master when he was yet very young (which Berlioz could not accomplish); and by this acquired knowledge, which he employed in the development of musical ideas, he gained for his productions a unity of organic structure which greatly raised their immediate value as art-products, and yet did not injure their fantastical character. In addition to all this he proved that the old forms had capabilities yet unknown, which was tantamount to inventing new ones. If Mendelssohn had not acquired the art of adhering to a certain unity of plan, his works might have become too incoherent, shapeless, and unsymmetrical, to be accounted beautiful as wholes, whatever may have been the charms of various details, or however true the music might have been to the nature of the subject.

This *Midsummer Night's Dream* overture is as regular in its plan as the most commonplace allegro or first movement of a symphony, being also in the so-called "sonata form." But beyond and above all this, it deserves to be pointed out that, although this work may be regarded as "programme music," yet it may be most thoroughly enjoyed simply as music, irrespective of all the dramatic intentions of the composer. No doubt thousands of persons hear it and play it in the form of an arrangement for the pianoforte with great gratification, and yet remain in ignorance of the fact that almost every phrase has its strongly-marked characterisation. The frolics of the knavish sprite *Puck*, of *Peasblossom*, *Mustardseed*, *Cobweb*, and of the lightsome throng of their nameless compatriots, as well as the roar of *Bottom*, &c. &c., are all idealised herein: yet the music, simply as music, is good. The expressions of *Bottom* are such original and beautiful musical phrases that one hardly suspects the composer's intentions.—*Dr. S. Austen Pearce in "Home Journal."*

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, October 12th, 1881.

THE academies and concerts for the coming winter begin already to be spoken of. The programme of the Gesellschaft der Musikfreunde promises *Creation*; Bach's *Johannis-Passion*; a new chorus, *Nänie* (the words by Schiller) by Brahms; Mozart's serenade in D, No. 9; Slavische Rhapsodie, No. 2, by Dvorak; a new intermezzo for orchestra by Reinhold; the ballet-music from *Ferriars*; and the *Demon*, by Rubinstein; and well-known works by Beethoven, Schubert, and others. The Philharmonic Society announce a concert for string orchestra, with harmony instruments by Bach; Berlioz's *Harold in Italy*; overture to *King Lear*; symphony in C minor and the variations by Brahms; Liszt's *Prometheus*; symphonies by Beethoven, Mozart, Schubert, Haydn, Volkmann; overtures, &c.—as may be seen, not one novelty. Also the quartets by Hellmesberger, Grün, &c., are announced, with a great number of private concerts, and the intended visit of different virtuosi, as Frau Essipoff, Herr Lauterbach, Brodsky, &c.

The Hofopera develops great activity. Halévy's *L'Eclair* has been performed. In a few days we shall hear Spontini's *La Vestale*, to be followed by Schubert's *Alphonse and Estrelle*, and *Zwillingsbrüder* ("Twin Brothers"); *Die erste Falt*, by Leschetizky; and *Mefistofele*, by Boito. The opera *L'Eclair* was first performed in 1843, in the theatre of the suburb Josephstadt, and in 1849 in the Hofopera, but after four representations it was laid aside. As the work has only four rôles, but each one of importance, all depends on the equal value of the singers, an essential not always to be found, the more so as these are two sopranos and two tenors, which self-restraint, as well as the absence of any chorus, the composer imposed on himself to show that he did not want shrill ingredients, as he was accused of when choosing for his opera *La Juive*. And, indeed, he offered a masterpiece in itself, interesting from the beginning to the end, through three acts. Particularly the orchestra part is treated in a masterly way. This was executed under the eminent conductorship of the director himself, Herr Jahn, in the most delicate manner. Also the performers, Frau Kupfer (Mme. Darbel, a young and charming widow), Frl. Bianchi (Henriette, her sister) Herr Walter (Lionel, an officer of the American Marine), and, Herr Schottenhelm (George, a student from Oxford), did their best to realise the intentions of the composer. The audience, though much spoiled by many pompous and pretentious operas, soon appreciated the novelty (for such it was to them) by warm applause, and a numerous attendance on the second performance. (A third is announced for to-morrow.) Frau Lucca, our *soi-disant* "Gast"—coming back, like the swallow, every year to her home-stand—performed yesterday for the first time this season, in one of her best parts, Carmen. Frl. Rosa Papier, the young and talented singer, made her *début* as Amneris, which was her first and the only rôle she had sung before. No doubt she will speedily become a great singer.

Since my last report we have had only two Gäste—the ladies Gloser, from Varsovie, and Minna Walter, from the opera in Frankfort, but a Viennese by birth. The former was heard but once as Martha, enough to prove her unequal for the demands of a great theatre. Frl. Walter was heard as Pamina, Herr Walter, her father, singing Tamino in the same opera. The young lady had been heard previously in concerts and been well spoken of, on account of her sonorous voice and musical gifts. The dramatic *verve*, however, seems not to be of her nature. It was only accidentally that the performance of the *Zauberflöte* took place, but it called to remembrance that it was just ninety years ago that the work was performed for the first time in the small Schikaneder Theatre, on September 30th, anticipating this only one evening before. The performance of *Aida*, in which Frl. Papier made her *début*, was the hundredth of the opera for Vienna, having been given for the first time on April 29, 1873.

Operas performed since September 12th to October 12th:—*Der Nordstern* (twice), *Der betrogene Kadi* (and a ballet, twice), *Tannhäuser* (twice), *Nachtwandlerin*, *Dom Sebastian* (twice),

Martha, *Aida* (twice), *Mignon*, *Barbier von Sevilla*, *Afrikanerin* (twice), *Freischütz*, *Die Meistersinger*, *Wilhelm Tell*, *Zauberflöte*, *Loreley* (fragment, and the ballet *Esmeralda*), *Preciosa* (the drama, with the actors of the Burgtheater, the music by Weber), *Der Blitz* (three times), *Lohengrin*, *Maskenball* (by Verdi), *Oberon*, *Carmen*, *Don Juan*.

Correspondence.

THE ALLEGED LOST SYMPHONY OF SCHUBERT.

(From the *Neue Freie Presse*, Oct. 7, 1881.)

MR. GEORGE GROVE, the highly-esteemed editor of *Dictionary of Music and Musicians*, has, in an article published in the *Times* and *Daily News*, pronounced the opinion that the well-known great symphony in C major by Schubert (dated March, 1828), which has hitherto been considered the one dedicated in 1826 to the *Gesellschaft der Musikfreunde*, is not the real one, but that the one in question has been lost, and may be probably found in some corner of the archives of this society or elsewhere. Mr. Grove's calculation is right if he were right in dates; these, however, are wrong, and I am convinced that the symphony is identical with the well-known one. Several combinations prove this clearly. Is it not possible that Schubert took back his symphony to revise it, and then added the later date? Figures are not always reliable. Has not Mozart written 1792 on the score of his *Requiem*, and is there any one dare say Mozart lived in that year? The great Symphony of Schubert is actually according to the numbered catalogue, since 1828 in the archives, and if Schumann saw the score in 1838 at Ferdinand Schubert's it must have been a copy, or F. Schubert may have borrowed it for the purpose of copying. The reasons why I do not believe in the existence of the symphony in question are the following:—First, it would have been entered already, in 1826, in the Archive-Catalogue, considering the scrupulous punctuality of Baron v. Knorr, who was then president; second, Schubert would have most probably mentioned it to some of his friends. But neither Sonnleithner, the sisters Fröhlich, Baron Schönstein, Bauernfeld, Spaun, nor his own brother Ferdinand, ever heard of it. Especially as Dr. Leopold von Sonnleithner was, in 1826, witness at all the meetings of that Society, it seems impossible to believe that that man who has earned such honour over Schubert should have, during the lapse of forty-nine years (he died in 1873) never remembered the existence of this symphony.

Mr. Grove, in his amiable and highly estimable zeal, has overlooked the infliction he causes in the accusation he brings upon the Directors of the Society, when he makes the assertion of the existence of a score in some corner of the archive; also on the never to be forgotten Sonnleithner, and all engaged in the archive of whom Sonnleithner was a member. And more so with reference to the occasion of the removal of the archive, each piece receiving proper attention, and was used by Mr. Grove himself in the new house. A well-conducted archive has no nooks or corners for the preservation of precious autographs. I am indeed sorry to have to contradict in this manner my dear and honoured friend, but in a point of honour every one must be for himself.

C. F. POHL,

Librarian and Custodian of Archives of the Society of Friends of Music in Vienna.

NOTE.—All papers which have published Mr. Grove's article are requested to insert this contradiction.

SCHUBERT'S MISSING SYMPHONY.

To the Editor of THE TIMES.

SIR,—I shall be glad to have the opportunity of removing a misconception on Mr. Pohl's part which much distresses me. That gentleman, to whom I am bound by innumerable acts of kindness and patience, extending over many years, and securing my deep gratitude, writes under the impression that I pronounce the missing symphony to be in the library of the Musical Society of Vienna, and have therefore accused him, as librarian, of negligence. This is a harsh interpretation of the only sentence in my letter which can have given ground for it—"The manuscript can hardly have been destroyed, and if it fortunately exists in some nook or corner of the Society's collection, or elsewhere, its recovery will be a matter of extraordinary interest"—a very different expression from that which the editor of the *Neue Freie Presse* (doubtless with the best intentions) substituted for it—"Mr. Grove has thus arrived at the conclusion that this symphony is probably to be found in some corner of the collection of the Musik-Verein, or elsewhere"—and which seems to

have influenced Mr. Pohl in his letter. I had no intention of accusing any one, least of all my kind friend, whose accuracy and devotion to music are proved by his "Life of Haydn," his "Mozart and Haydn in London," and his biographies of those two masters in the "Dictionary of Music and Musicians." My object was to deduce the existence of the symphony from the evidence afforded by the minutes of the Society and Schubert's own reply; and this I still think I have done.

Mr. Pohl's chief arguments against its existence are:—(1) That it would have been entered in the catalogue. This is, at least balanced by the statement in his own book (p. 15) that Schubert sent it in between October 9 and 12, 1826, accompanied by the letter which he gives, and which is quoted in my last. (2) That Schubert would have mentioned the work to one or other of his friends. But I submit that he did so mention it. In the summer of 1825 he made a tour in Upper Austria as far as Gastein, and in writing to him from Vienna on August 14th, Schwind, the painter, one of his friends, says, evidently in allusion to some observation of Schubert's own, "How I long for our first meeting! We entertain great hopes of your symphony." (Kreissle, p. 358.) And that this is the very symphony in question is rendered still more probable by the fact that Bauernfeld, another of Schubert's intimates, in a sketch of Schubert's life in the *Vienna Zeitschrift für Kunst, &c.*, for June 9-12, 1829, seven months only after the composer's death, writes as follows:—"Among the larger works of his later years belongs a symphony written in 1825 at Gastein, for which he had a peculiar affection;" and in the catalogue of works unpublished at Schubert's death, appended to the same sketch, we find, "1825, Grand Symphony;" "1828, Last Symphony." Further, Kreissle, Schubert's biographer (p. 549, note) says that Ferdinand Schubert placed one of his brother's symphonies in the year 1826, though I have not yet discovered this statement in those of Ferdinand's own writings which I possess.

This, I submit, is conclusive as to the symphony having been known at the time. I could mention several minor arguments, but will not try the patience of your readers. What I have adduced seems to point clearly to the fact that there were two distinct symphonies—one written at Gastein in 1825, and dedicated to the Society in October, 1826; another written in March, 1828. The latter is the well-known one now in the Society's archives. Where is the former?

Lower Sydenham, S.E., Oct. 17.

G. GROVE.

Reviews.

Pauer's Training School for the Pianoforte. Section A., Studies. Third Step. London: Augener & Co

HERR PAUER is ever in the van where teaching works are required, and is never wanting in giving the student help to accomplish his task. We have in this number exercises and studies on the shake and the arpeggio. These are followed by six studies written expressly for the practice of the shake by both hands, No. 1 by Pauer, No. 2 by Löschhorn, Nos. 3 and 4 by Aloys Schmitt, Nos. 5 and 6 by Pauer, and are interesting pieces of music as well as mechanical exercises. For the practice of the arpeggio eighteen preparatory exercises are added, with fifteen studies by various authors—Mozart, Beethoven, J. B. Cramer, Kalkbrenner, Pauer. Amongst the latter will be found many beautiful and favourite compositions. To lighten labour no better plan could be adopted, nor could a better choice of pieces be made.

John Field's Popular Pieces. Selected, fingered, and revised by E. PAUER. London: Augener & Co

AN honoured name is that of Field, whose works are held in high estimation. The favourite pupil of him who was called the father of pianoforte players, Clementi, Field adopted Russia for his abode, first in St. Petersburg, afterwards in Moscow. Considering the state of music at that time in Russia his influence must have been great, and it is not too much to suppose that the seed sown by him has fructified and yielded the result we see in the present day. The present collection consists of extracts from his celebrated and familiar works for the pianoforte. No. 1, *Rondo favori*, has all the grace and elegance peculiar to Field. It is regular in construction, free in passage, and of moderate

difficulty. No. 2, *Rondo*, is of a more extended form with a grateful change of time for the latter part; the passages throughout are admirably arranged for the hand. No. 3, *Rondo scherzando*, has the same characteristics and similar elegance of passage. No. 4, *Romanza* (taken from the second concerto), is an *adagio* movement, gracefully treated. No. 5, *Nocturne*, is a singing melody for the instrument, a *cantabile* contrasted with passages of relief. No. 6, *Nocturne pastorale* is a flowing movement with passages of brilliant ornamentation, but of moderate difficulty. No. 7, *Scherzo*, a well-marked theme gives life and power to the *Scherzo*, which is followed by a *Trio* in the minor mode. On the repetition, both *Scherzo* and *Trio* are varied by passage, and a coda is added. There is great freedom in construction. No. 8, *Polonaise*. This has all the charm of elegant expression and an easy fancy. No. 9, *Polonaise favorite* (from the third concerto), an excellent theme, but developed to large proportions. No. 10, *Fantasia* (on Martini's *Andante*). The theme is varied by various passages constructed on the harmonies which accompany it, but these are so skilfully arranged that the original theme is never subject to disturbance or obscurity. In fact it is a model in the style of variation. These pieces are admirable studies for pupils. Written in a classic style, of various degrees of difficulty, but none requiring the hand of a giant or the power of a blacksmith, full of fancy, of well-marked character, and with passages which cannot fail to improve and perfect the touch, as well as display the natural exercise of the performer, they will be found invaluable to the student and the teacher.

Barcarolle pour le Piano. Par M. MOSZKOWSKI. Op. 27, No. 1. London: Augener & Co.

THE concert-player will find here scope for display. Of modern writers Moritz Moszkowski is one of the most distinguished. All the passages are admirably adapted for a performer of great attainment.

Tarantella pour le Piano. Par M. MOSZKOWSKI. Op. 27, No. 2. London: Augener & Co.

CERTAINLY this is one of the best Tarantellas ever written. It demands great power over mechanism to attack it, but it will well repay the care of the player who is equal to display its merits.

Funeral March. By CORNELIUS GURLITT. For the Pianoforte. London: Augener & Co.

THIS is one, No. 11, of the twelve characteristic pieces under the title of *Mimosen*, and it presents the author as a thoughtful and conscientious writer, imbued with all the qualities which represent truth. The March is simple, natural, and tinged with sufficient melancholy to be affecting.

Barcarolle. By CORNELIUS GURLITT. For the Pianoforte. London: Augener & Co.

NO. 12 of the before-mentioned series is the Barcarolle, and this has the somewhat novel expression of a theme in accords, but varied with arpeggios for both hands, which brighten it into a really gay movement. All the compositions of Cornelius Gurlitt must be welcome to the amateur who desires to play music of character without the labour too often imposed by modern composers.

Rondo Capriccioso. Op. 14. MENDELSSOHN. Revised and fingered by E. PAUER. London: Augener & Co.

IF possible to make this celebrated rondo more popular, and to make its performance more perfect, Herr Pauer has added fingering to this edition. Its beautiful introduction and the rondo itself, never tire by repetition, and we listen again and again with renewed pleasure to such logical thought and such artistic utterance.

Serenade from Berlioz's "Enfance du Christ." Transcribed for the Pianoforte by Charles Hallé. London: Forsyth Brothers.

A SEASONABLE Christmas offering is this Serenade. The performance of the entire work of Berlioz took place so recently in London that it must be fresh in the memory of every one interested in it. The Serenade was one of the numbers which found favour, and with which the audience expressed delight. Its arrangement for pianoforte by Charles Hallé presents it agreeably to those who heard the work, as also to those not so fortunate. It is *facile* for the player, and reveals the master-hand in the adapter.

Celebrated Minuet. By LUIGI BOCCHERINI. Transcribed for the Pianoforte and Fingered by E. PAUER. London: Augener & Co.

HERR PAUER knows well the advantage to the pupil of keeping his eye fixed on the past if strained towards the future, accordingly he has made a transcription of the celebrated minuet of Boccherini, which was deservedly popularised by its repeated performance during the promenade concerts of Mr. Weist Hill last season at Covent Garden. It is one of those imperishable gems of a past age which must always command admiration whenever heard. Herr Pauer has transformed it into a piece of moderate difficulty, and to assist the student has added fingering for the passages.

Gleanings from the Works of Celebrated Composers. Transcriptions for the Pianoforte by E. PAUER. Nos. 10, 11, 12, 13. London: Augener & Co.

THE first number is the lovely andante movement from Mendelssohn's first pianoforte concerto, which Herr Pauer has transcribed with a due regard to all its orchestral effects, at one and the same time combining the pianoforte obbligato passages with their attendant accompaniments. The task has been very successfully accomplished, and the arrangement will be thoroughly appreciated by those who desire to revel in beautiful thoughts admirably expressed. The cavatina of Raff, unaffectedly transcribed, forms the second number, and presents no difficulties to the player. No. 3 is no other than the celebrated "Dream of Tartini," the sonata for violin depicting the visit of his Satanic majesty to the composer. This composition has a world-wide celebrity, and is the *cheval de bataille* of all great violin performers. The historic *trillo del Diavolo* has made its tour of the world, and here being very skillfully and effectively arranged for the pianoforte, Herr Pauer's friends will find him *malgré lui*, if linked with the "power of darkness," yet in a most admirable work of the power of light and contrapuntal skill. The last, No. 13, the flute concerto of Handel, lends itself aptly for pianoforte arrangement. Everything is clear and bright in the allegro, staid and thoughtful in the larghetto, graceful and elegant in the finale. It has been said of Handel that he never made a stupid remark, assuredly he never wrote stupid music.

Trio for Violin, Violoncello, and Pianoforte. Composed by A. ERGMANN. London: William Czerny.

THIS ambitious work has, first, an *allegro* movement with contrapuntal imitations for all three instruments. Second, an *andante cantabile*, which after much peregrination is found at home. Third, a *scherzo* of great length. And last, an *allegro finale*, which is supplemented by a *reprise* of the opening *Introduction*. The composer affects much use of counterpoint, gives equal employ to each of the three instruments, and has developed his forms to the utmost.

Three Sonatinas for Pianoforte and Violin, by M. HAUPTMANN. Opus 10. Revised by F. HERMANN. London: Augener & Co.

LIKE the sonatinas of Clementi, these are short studies for the beginner, they being amongst the early essays of the great master, writer, and teacher. Well adapted by their simple and clear expression, which might be mistaken for that of Haydn,

such short movements are of the greatest benefit to the student. He is able to repeat his study, to iterate and reiterate until he is master of it. And this is a wholesome *régime* for youth; it inculcates neatness in execution, precision in time, and ultimately refinement in style. To assist these high endeavours the fingering is added for the pianoforte, and the indications for bowing for the violin. This edition has the marks of expression by crescendo, diminuendo, etc., carefully added.

O Hemlock Tree. Song. Words by LONGFELLOW. Music by WALTER MACFARREN. London: Ashdown & Parry.

THE poet complains of the faithless bosom which loves him in prosperity and leaves him in adversity. It is sad; but all men are not model lovers, and all women are not constituted heroines. However, the musician essays to sympathise with the poet's bereavement; and, no, doubt, there will be many singers to take up the song, and counterfeit the feeling of poet and musician.

Other Days. Song by ANTONIO L. MORA. London: Augener & Co.

LIKE Gounod's *Berceuse*, this song has a graceful and flowing melody set to words which appeal to all hearts. The gladness of youth, the levelling of hopes, and the calm after storm, enable the composer to vary his setting, of which he has availed himself by the use of the minor mode when the sentiment required it, and the return to the major when he is able to sing of the light of other days.

An Old Love. Song. By ANTONIO L. MORA. London: Augener & Co.

A VERY singable melody, French in style, is the setting of this song of unrequited love. The victim pours out his soul in vain in the sincerity of his passion. The song offers much opportunity for expression.

Three Songs for a Medium Voice. With Pianoforte Accompaniment. By ANTON DEPROSSE. London: Augener & Co.

How fair art thou (Wie gerne dir zu Füßen). This song, the English words by Lewis Novra, from the German of Moritz Graf Strachwitz, is the moan of a lover who is ready to die if he can but obtain one kiss from her who scorns him. The music illustrates the lover's woe, and enables him to exclaim with gushing feeling, "Oh, how fair art thou!" The composer depicts with much care the restless anxiety of the situation.

Earth and Spring (Winterlied). In fanciful allusion the snowy winter is made to mourn for the summer, but with the return of spring she kisses her wayward daughter. The song is an allegro movement, ingeniously arranged to give point to the poetry.

To my heart (An mein Herz). The lover will bury his heart deep as the pearl lies hid in the ocean. To express this resolve the melody is of an agitated character, breaking into passionate vehemence, and then returning to its original form. The composer has treated these difficult phases of desperate passion with all the resources of modern art, and has given earnest expression to the feeling.

Religion. Night hurrying on. Two two-part songs. Written by WELLINGTON GUERNSEY. Music by SIR ROBERT P. STEWART. London: Stanley Lucas, Weber, & Co.

THE first, urging the power of religion to soothe the sorrowing heart and cheer the dreariest hour, is a duet for soprano and contralto voices of a *sostenuto* character, sober in expression, and easy of execution.

The second, depicting the smile of Aurora and the departure of night's shades, is likewise a duet for soprano and contralto voices, but of a descriptive character. It abounds in progressions of harmony which give it relief and breadth.

Christmas Songs and Carols, New and Old, Sacred and Secular.
London: Cramer & Co.

CHRISTMAS-TIDE is approaching, and the monition is made by the precursory appearance of Christmas hymns and carols. The collection before us is of a mixed quality. The old have endured and will endure, but of the new it would be rash to prophesy. Indeed, being but imitations, it may be feared the seeds of death are present in them. But popularity may attend well-meant efforts, and reward the adapters and arrangers of the volume. In any case its publication is well-timed, and will probably be welcomed by Christian worshippers.

Little Christmas. A Village Legend. With Music for Ladies' Voices. Composed by FERD. POISE. English adaptation by W. CHALMERS MASTERS. London: Augener & Co.

THIS is a pretty conceit for the season now fast approaching—namely, *Christmastide*. It is recorded in Holy Writ that angels are sometimes entertained unawares, and this fact is the subject of *Little Christmas*. Owing to a succession of bad seasons a crisis arrives when the farmer and his family will have to quit their home. It happens on Christmas Eve. The mother has gone to seek assistance in her trouble, and the daughter, hearing a shepherd's pipe and a sacred song, opens the door and receives a little stranger. The stranger is entertained on the mother's return, and after singing to them a Christmas carol he departs, leaving a blessing—no less than a hundred louis, which are seen shining in the daughter's *sabots*. The music is thoroughly characteristic. The overture is composed of pastoral strains, very cleverly arranged. This is followed by solos, duets, and trios, all for soprano and contralto voices. A chorus of angels, heard in the distance, is charmingly conceived. The carol of "Little Christmas" is also a happy idea. The following scene, the discovery of the gold, is well written, in a thoroughly dramatic spirit. The reprise of the carol of "Little Christmas," heard afar, after he has vanished, is gratefully combined with the angels' Alleluia, with which the work concludes. The music of M. Ferdinand Poise, and his grasp of the subject, are alike entitled to praise. *Little Christmas* will be found an agreeable exercise for ladies, whose voices are not taxed to an extraordinary degree by the composer, but whose object has been to set a charming story of Christmastide in an elegant and natural chain of truthful ideas.

Manuale di Musica di Giorgio Alibrandi. Torino: ERMANNLOESCHER.

THIS manual of music forms the eighth volume of the *Biblioteca scientifico-popolare* in course of publication by Ermanno Loescher, Turin. In his preface the author remarks on the difficulty of compressing into a small volume the various sections into which the art of music should be divided; also of the use, or rather the abuse, of certain terms giving a vague meaning to the subject. He says frankly he does not profess to teach melody, that being the gift of Nature, but solely directs his attention to the other branches of the science. He recounts the authors from whom he has obtained his information—and they are a goodly company—Cherubini, Gevaert, Dommer, Richter, Weitzmann, Köstlin, Grove (Dictionary), Fétis, &c.

The work is divided into seven chapters, and these treat severally of sounds, rhythmus, relation of sounds, elements of harmony, melody and form, means of execution, different modes of rendering. The earlier portions of the book treat of scales, intervals, harmonies, and such matters as are found in every well-arranged treatise. The two examples of the *point d'orgue* are well chosen, the one from Cherubini's *Requiem*, the other from *Le Clavecin bien tempéré* of Sebastian Bach. The chapter on melody and rhythmus is full of interest, both as regards matter and manner. The examples are well chosen, and the remarks thereon are well considered and clearly expressed. The diagrams which accompany this chapter are printed in colours, so that the contrapuntal imitations stand out and strike the eye with great advantage to the student. The choice of examples reflects great credit on the author, and proves him to be well read in the works

of the best masters, both ancient and modern. The dissection of various movements is a mode of teaching invaluable to the student. This was early the opinion of Kirnberger when he so cleverly demonstrated the beauty of Bach by his ingenious dissection of the preludes and fugues of that giant. The sixth chapter gives a description of the instruments in the orchestra, with their special uses. Chapter seventh describes the abbellimenti, or ornaments, in musical execution—such as the *apoggiatura*, the *acciaccatura*, the *arpeggio*, the *gruppetto*, the *trillo*, and the *mordente*. All these are set out with great distinctness and exactitude. The whole is supplemented with a list of terms in general use both in German and Italian, so that the manual is complete. It presents a well-arranged collection of all that is valuable, much that is indispensable, none but what is interesting alike to the teacher and the learner.

Concerts and Opera.

CRYSTAL PALACE CONCERTS.

THE twenty-sixth season of the Saturday Concerts commenced on the 15th ult., in the presence of a large concourse of listeners. The *pièce de résistance* was the great symphony in C minor of Beethoven, supplemented by the overtures to Weber's *Der Freischütz*, and Rossini's *Guillaume Tell*. The novelty of the occasion was the ballet music from Gounod's last opera, *Le Tribut de Zamora*, which was heard for the first time in England. The numbers consisted of the Barcarolle, the Danse Grecque, Pas des Guirlandes, Danse Espagnole, Danse des Pointes, Danse Italienne. These several movements are all thoroughly characteristic, and evince the well-known power of Gounod in such attempts. Melodious, and charmingly orchestrated, their excellent performance delighted the audience. The sisters Robertson sang in their usually admired style *morceaux* of Mozart and Rubinstein. Mr. Manns received a cordial welcome on his appearance in the orchestra.

The second concert took place on the 22nd ult., at which the chief novelty, the most important item, was Berlioz' *Symphonie Fantastique*. This work, however, was heard at one of the concerts of Herr Ganz last season, and the merits of the composition with its excellent performance on that occasion received such ample notice that it is unnecessary to recapitulate the many points deserving commendation.

HERR HANS RICHTER'S CONCERTS.

THE two concerts of Herr Richter, one on Monday the 24th ult., the other on Saturday 29th, have inaugurated the important events connected with St. James's Hall; and an auspicious commencement has been made by the performance of the greatest masterpiece of symphonic writing, the immortal Ninth Symphony of Beethoven, as well as works interesting to the admirers of the advanced school of writing, especially the six songs of Berlioz, known as "Nuit d'Été."

THE MONDAY POPULAR CONCERTS.

THE first concert of the season took place on the 31st ultimo. With such a world-wide reputation as these concerts have acquired, both the amateur and the artist are interested beyond measure. "Popular" they have indeed become; and, considering their material, who shall question the taste of a public that has greedily swallowed such wholesome diet? These concerts are an honour to those who originated them, and to those who support them.

ITALIAN OPERA AT THE LYCEUM.

MUCH activity has signalled the efforts of the management to offer such a continuous change of opera as would meet the public demand for novelty. And the public has responded, for in spite of catarrh and other throat affections, the performances

have been uninterrupted, and met with continual success. Mlle. Marimon, Sig. Frapolli, and Sig. Padilla, have secured a firm hold on the sympathies of the audience, and with a *répertoire* of the most essentially vocal operas these artists will not fail to bring support and encouragement to Mr. Hayes' enterprise.

ROYAL COMEDY THEATRE.

LA MASCOTTE.

THE opening of a new theatre with an operetta new to London is an event deserving record. The theatre, built under the direction of Mr. Verity, is handsome and commodious. Its acoustic form is excellent, and its general appearance elegant. The operetta *La Mascotte* was presented on the first night with an English adaptation by Mr. Farnie and Mr. Reece, and met with unequivocal success. The piece had a long run at the Bouffes Parisiens, where it was originally produced in December last. Its authors, Messrs. Chivot and Duru, were also the librettists of the celebrated *Madame Favart*, which enjoyed a long run in London as well as in Paris. The composer of *La Mascotte* is M. Audran, known here chiefly through his very successful operetta *Olivette*, played at the Strand Theatre. *La Mascotte* is a character recognised in France and Italy as the personification of good luck. She brings fortune to all with whom she lives; consequently she is sued by prince as well as peasant, and the action of the piece gives rise to many equivocal positions. As regards the music, it is essentially tuneful, well constructed, and illustrates the story without effort. The duet between La Mascotte and Pippo is irresistible in its imitative strains, and is one of the most favourite and celebrated of the many charming melodies in which the operetta abounds. The piece was lately produced at Brighton, and played some nights with a remarkable success, but this may be certainly regarded as only the prelude to a greater success in London.

THE SAVOY THEATRE.

THIS new theatre, built for Mr. D'Oyley Carte from the designs of Mr. C. J. Phipps, is now opened; and *Patience*, the joint production of Messrs. Gilbert and Sullivan, is provided with another home. It has been removed from the Opera Comique, and with its present elegant surroundings will doubtless have a prolonged success.

Musical Notes.

Pittore e Duca (the Painter of Antwerp), the Italian opera of Balfe, put into English by W. A. Barrett, will be one of the novelties of Mr. Carl Rosa's season, which will commence at Her Majesty's Theatre in January next.

WITH infinite pleasure do we chronicle the success of the concerts in Norway given by Marie Wieck, the sister of Madame Schumann. Her programmes embrace all styles, and exhibit a real catholicity. From Scarlatti to Rubinstein she travels the world of art, and like her renowned sister leaves her mark wherever she is heard.

THE death of Jules de Glimmes removes another celebrity of past London life. There was a time, not so long ago, when this popular writer and teacher was one of the lions of the metropolis. A Belgian by birth, he spent his latest days in Brussels, where he enjoyed the esteem both of his own countrymen and also that of his many pupils of other countries.

WE understand that the vocal score of Richard Wagner's latest dramatic work, *Parsifal*, is in the engraver's hands, and will appear shortly after Christmas. The full score will not be published before the Bayreuth performance next summer. The firm of Schott and Co., of Mayence and London, has acquired the copyright, and their edition will have Mr. Corder's English translation, besides the German original.

SEVERAL interesting compositions of Hiller were performed at the festival concert of the Frankfort Museum Society lately given in celebration of the composer's seventieth birthday.

THE oratorio concerts of the Sacred Harmonic Society commence on Friday, 11th instant; those of the Albert Hall Choral Society on Wednesday, 2nd inst.

THE first Saturday Popular Concert will take place on the 5th instant at St. James's Hall.

APPOINTMENT.—Mr. Alfred J. Eyre, Organist of the Crystal Palace (late of St. Peter's, Vauxhall), Organist and Director of the Choir of St. John Evangelist, Upper Norwood.

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SCHUMANN'S "ORIENTAL PICTURE"

Arranged for Pianoforte Solo by E. PAUER.

(From SCHUMANN'S "POPULAR PIECES")

Andantino. (♩ = 138.)

The musical score is written for piano solo in 3/4 time, marked Andantino (♩ = 138). It is arranged by E. Pauer from Schumann's "Popular Pieces". The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The piece begins with a piano introduction (p) and features a variety of musical textures, including arpeggiated figures, chords, and melodic lines. Dynamics range from piano (p) to forte (f) and sforzando (sf). The score concludes with a final chord marked with a double asterisk (**).

F. LISZT'S "CONSOLATION"

from

Liszt's "Popular Pieces" edited by E. Pauer.

Lento placido. (♩ = 92.) *cantando*

ppp sempre legatissimo

The musical score is written for piano and consists of six systems of music. Each system contains a right-hand melody and a left-hand accompaniment. The right-hand melody is characterized by a continuous, flowing line with many slurs and ornaments. The left-hand accompaniment provides a steady, rhythmic foundation with slurs and ornaments. The tempo is marked 'Lento placido' with a quarter note equal to 92 beats per minute. The first system includes the instruction 'ppp sempre legatissimo' and 'cantando' at the end. The score concludes with a final cadence in the sixth system.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics and markings are as follows:

- System 1: *mf*, *espressivo*, *mf*, *espressivo*.
- System 2: *mf*, *espressivo*, *mf*, *espressivo*.
- System 3: *mf*, *espressivo*, *mf*, *espressivo*.
- System 4: *mf*, *espressivo*, *mf*, *espressivo*.
- System 5: *mf*, *espressivo*, *mf*, *espressivo*.
- System 6: *mf*, *espressivo*, *mf*, *espressivo*.

The notation is written in a style typical of late 19th-century musical publications, with clear notes and rests, and dynamic markings indicating the intended performance style.

poco rit.

smor - - - - - zan - - - - - do

rit. per - den - do - - - - - si

ppp

caldo

caldo